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A DESCRIPTION OF THE Earl of *Pembroke*'s Pictures.

Thos. Loveday.

Now Publiſhed

By C. GAMBARINI *of* Lucca.

Being

An INTRODUCTION to his Deſign.

6

WESTMINSTER:
Printed by A. CAMPBELL, in *King-ſtreet*, near St. *Margaret*'s Church, 1731.

ERRATA.

P. 7. *l.* 3. read *Temple* for *Female*. *p.* 7. *l.* 10. *Didy* for *Deities*. *p.* 23. *l.* 15. *Piked* for *Pitched*. *p.* 25. *l.* 4. *Iſmael* for *Oſmael*. *p.* 71. *l.* 15. *Lord's* for *Lord*. *p.* 45. *l.* 8. *Spirit* for *Sphere*. *p.* 48. *l.* 8. *Ferri* for *Terri*. *p.* 51. *l.* 15. *Groupe* for *Grape*. *p.* 83. *l.* 4. *Except* for *Exceſs*. *p.* 86. *l.* 11. *Fouquets*, no *g*. *p.* 90. *l.* 3. *Vſterman*. *p.* 97. *l.* 9. put a *Comma* after *Man*, none after *to*. and *l.* 11. after *ſold it*, add *again*.

To the Reader.

HAVING often reflected how difficult an Undertaking it is, at preſent, among ſo many various Opinions and Writers on the ART of PAINTING, to form a clear and juſt Idea on that Subject, and of the MASTERS who have rendered their Names Illuſtrious by their Performances; I at laſt concluded, that

to have the beſt Idea would be to ſhew their own Work now, by ingraving a good Number of noted Maſters, from a conſiderable Picture of each, and more of ſome of the Chief, and ſo, on their own Work, to write ſome Obſervations ſufficient to ſhew what School they imitated, or in what Manner they vary'd, and at the ſame Time to give the Opinions of the moſt skillful and impartial Authors, who have treated on the ART of PAINTING; and it being my Fortune now to be in *England*, I have made it my Study to obſerve the moſt excellent Paintings, both Publick and Private, of many illuſtrious Maſters: And as ſuch an Undertaking

appeared

appeared New in itſelf, and both Uſeful to the Publick, and an Honour to this Nation, ſo indeed it appeared Difficult to me, and beyond the reach of my Capacity; not for the Number of Books which I had occaſion to peruſe, but for the great Expence I have already been at for the Drawings, and which I muſt continue, for the Prints which are graving, not only in *London*, but ſome in *France*, *Holland*, and *Venice*: This Deſign will conſiſt of ſeveral Parts: I begin with This, becauſe of the great Variety of PAINTERS in all the Schools, ſuch little Books are more eaſily carried when any one Travels. The other Parts will be followed by

the Deſcription of the King's, and other Noblemen's and Gentlemen's Collections, *viz.* Duke of *Somerſet*, Duke of *Devonſhire*, Duke of *Kingſton*, Duke of *Buckingham*, Duke of *Argyle*, Duke of *Kent*, &c. Lord *Burlington*, Lord *Malpas*, Lord *Cholmondely*, Lord *Harrington*, Lord *James Cavendiſh*, Lord *Tyrconnel*, &c. Sir *Robert Walpole*, Sir *Robert Sutton*, Sir *Paul Methwell*, Sir *Gregory Page*, Sir *John Darnel*, Sir *James Thornhill*, Colonel *Guiſe*, Secretary *Burchet*, Dr. *Mead*, Mr. *Richardſon*, &c. with many others, with which I am not at preſent acquainted; but I hope, and humbly pray, theſe Right Honourable Noblemen, and Honourable Gentlemen, to let me have Notice of their Pictures.

Mr.

Mr. *Prudome* liked my Deſign, and agreed to undertake thoſe at *Wilton*, except the painted Rooms, (of which the Cieling of *Dedalus* and *Icarus* has been graved) theſe he ſaid would be too much for him, and except the 10 different Battle-Painters, 7 *Italian*, and 2 by *Bargognone)* and Siege of *Pavia*, by *Albert Durer*, becauſe theſe were drawn by one of *Bologna*, and except the perſonal Pictures; for there was one who deſired that he might draw the reſt of the *Van Dykes*, which were not Grav'd nor Graving, as the great one was, and the Perſons by the older PAINTERS, becauſe he had publiſh'd lately other *Van Dykes*,

Dykes, and Mr. *Prudome* omitted thoſe which by the Book were graved before, nor ſome which had been at *London* to be clean'd there drawn for me, he ſettled at *Wilton* in the Town ſeveral Years, where he drew moſt of them before he died, but all his Things were carried abroad to his Heir, and I not being then returned to *England*, heard after, that they have been ſold and diſperſed; I have ſome Hopes of getting one Parcel, in which are 13 of the largeſt Pictures, as the *Giulio*, *Romano*, and *Polidoro*, *Caravaggio*, and *Palma*, and *Tintoretto*, and *Baſſano*, and *Nicolo del Albate*, and *Roſſo Fiorentino*, and *Auguſtino Caracci*, and the two great Pictures of *Giordano Neapolitano*,

politano, and the great *Salvator Rosa*, and *Michael Angelo*, *Caravaggio* and *Mich. Angelo*, *Campidoglio*, these two and the other two at *London*, make all the four called *Mich. Angelo*, and there is besides, the *Lanfranco*, and *Andrea Sacchi*, and *Romanelli*, and *Castigliona*, and *Gasper Pousſin*, with *Hagar* by *Nicolo Pousſin*, and the very fine *Reubens* which was the King of *Spain*'s, and his Master *Otto Veni* of his chief Colouring, shewing whence *Rubens* had his fine Colouring, and the fine Historical Piece of *Dobson*, which as long as he lived he would never part with; King *C.* I. called him the *English Tintoretto*, and *Albert Durer* and

John

John Van Eyke, who firſt painted in Oyl.

What I was to get Drawings of, were in and about *London*, I wiſh I could have found more of the old Maſters by Mr. *Prudome*, for there were many got in the Time of the firſt Earl, which I no where find, the Want of them will very much leſſen the Number intended of their Lives: However, here is, (though nine have been graved) a great Variety in this Collection at *London*, and being near ſo many very fine Collections, as the King's in his five Palaces, and thoſe of many Noblemen and others, I don't doubt of finding a great Number of very not-

ed

ed Pictures, tho' many of the beſt of the King's are graved already.

I have Drawings of a good many fine Collections, I ſhall mention here only thoſe of Pictures that are in this Collection, becauſe they are here deſcribed, ſuch only now of which Drawings are already finiſhed, the four firſt are at *Wilton.*

The Capital great Picture of *Van Dyke* — The great *Giorgione* — *Giovanni Bellini* — *Dionigio Calvart* — *Primaticcio* — *Schiavoni* — *Francſco Salviati* — *Michael Angelo de Battaglia* — *Fr. Parmigiano* — *Hieronimo Parmigiano* — *Bordone Venetiani* —

Leonardo da Vinci — *Perugino*, *Francesco Francia* — the two of *Andrea del Sarto* — the two *of Correggio* — the third of *Raphael Urbin*, the other two are grav'd — *Hannibal Caracci* — *Domenichino* — *Guido Rheni* — *Cantarini* — *Girolamo da Carpi* — *Francesco Penni*, call'd *il fattore di Raphaele* — *Schidoni* — *Rondani* — *Mich. Angelo Buona Rota* — *Andrea Montegna* — *Sebast. dal Piombo* — *Giulio Romano* — *Pierino del vaga* — *Taddeo Zuchero* — *Baldassar Peruzzi da sienna* — *Bonifacio Bembi* — *Albano* — *Guercino de Cento* — *Sophronisba Anguisciola* — *Bernardino Gatti.*

To

To make it more ſure to Buyers, I propoſe no Subſcription, they ſhall pay nothing but as they buy them; for I ſhall ſell them as the Plates are finiſhed; I ſhall advertiſe the Names, and of what Collection, as faſt as they are done; and I dont doubt to have them faſt enough, if I ſhall find a Mecenas that will protect and encourage my great Work, till ſuch Time, it is hop'd, the Reader will be fully contented with this Pamphlet, and whatever follows in this Nature, and will not blame a Man that does what he can to promote the Love of the fine Art of Painting, and the Splendor of your glorious

glorious Country, not inferior to any other in the World, for the great Number of excellent Pictures preſerved in ſo many Noblemen and Gentlemen's Houſes.

F I N I S.

I now give Notice, that the following Five are almoſt engrav'd, four of this Collection, and one of the Duke of *Somerſet*'s; and Prints of them may be ready to be ſold after *Chriſtmas*.

The great *Van Dyke* is in this Collection, it is ingrav'd by young *Audran* at *Paris*, it is twenty Foot long and twelve Foot high, which requir'd a much larger Print than any other that I ſhall make, the Print is as large as *Raphael*'s Cartoons by *Dorigny*; I had the Help of a little Picture painted by *Remy* in the ſame Time of *Van Dyke*, who was us'd to ſay to Sir *Peter Lelly*, that he could copy his Pictures better than he himſelf could copy. This Picture was done on Purpoſe to be grav'd

at

at *Paris*, and was carried by M. *Towers*, who waited upon Kin CHARLES II. when he went th ther; and at preſent is in the Co lection of Mr. *Croiſſat*, from whic I have now there ingrav'd it.

The next is the Duke of *Somerſet* *Titian*, with nine Figures of the F mily of *Cornaro*, ingrav'd by *Baro* at *London*; the Picture is long nin Foot, high ſix Foot and a half, th Print is, long two Foot, high on Foot and five Inches.

Here follows the other Three of thi Collection deſcrib'd in this Book.

The great *Giorgione*, or the laſ Supper, at *Wilton*.

The *Franceſco Parmigiano*.

The *Schidone*.

THE

SCALE.

THE

SCALE.

There being many Pictures together in ſeveral Places, by this one may more eaſily find any one out.

1. Magnitude bigger than a whole Length.
2. Whole Length, or nearer to it than to an Half Length.
3. Half Length, or nearer to it than the Size of an Head.
4. About the Size of an Head.
5. Leſs than the Former.

| Higher than Broad.

—— Broader than High.

THE

PICTURES.

THE old Catalogue had the Names of the PAINTERS, which are on the Pictures; they were collected by the firſt Earl who liv'd in four Reigns, and by the two firſt *Philips*. This Lord has not increas'd the Number, he has only changed many *Jerman* and *Flanders* to make a greater Variety of *Italian* Painters. Here are (except two or three of above twenty remarkable Painters, and of *Van Dyke* many, becauſe the Great Room has only of him) only one of each Painter, three Quarters of

them are by *Italian*, here being with thoſe that are at *London* near three Hundred *Italian* Painters ending with the chief Diſciples of each School, none but ſuch as were alive before the Death of *Carlo Moratti*; of theſe there were above thirty, they may be eaſily known by their Names to have been Diſciples of *Carlo Moratti*, *Carlo Dulci*, *Giardano* of *Naples*, *Albani*, and of *Cervelli* of *Venice*; theſe were beſpoke when Sir *And. Fountaine* was in *Italy*; they firſt made Drawings which were ſo well approv'd, that they by theſe alſo intended Prints: This begins with the Painters, from whom they reckon the five ſeveral Schools, and the Maſters of the chief, with one older than *Jean Van Dyke* of *Bruges*, who invented Painting in Oyl: It is dated 1410, and ſaid to be that which he gave to a Chapel at *Bruges*, where he was born, and one before Painting in Oyl, that of King *Richard* II. It is etched by *Hol-*

p. 62.

Hollar, and dedicated to King *Charles* I. p. 61 — the Backside was not etched. Mr. *Anstis* found it very remarkable to illustrate a difficult Part in Heraldry: My Lord, therefore, gave him a Drawing of it, which was grav'd and publish'd in his History of # the Order of the Garter; this Picture was given by King *James* II. to the Lord *Castlemain* when he went Ambassador to *Rome*; My Lord bought it of his Heirs after he died. The Pictures, since Sir *Peter Lely* advised to put on the Back thick Priming that could not soak through, receives no Prejudice as Painting on the Wall does even in *Italy*, as in the *Vatican* &c. The Painting of *Raphael*, had many Parts in a manner re-painted in *Carlo Maratti*'s Time. It is Pity, that the Paintings of such Painters should not have been moveable on Canvas, for to save *Raphael*'s has also obstructed the making of the very great Palace of the *Vatican* to be one of the

the fineſt in the World, for when *Raphael* painted, it was in a very ill Taſte, the Rooms having no due Height nor good Lights; *Reuben*'s was ſenſible of this, and therefore painted the banqueting Houſe on Canvas; it is Pity that the Lead above had not a Floor of Boards over to obſtruct the Sun from cracking the Lead, and ſo letting in the Rain, and to hinder any from walking on the Lead, as here at *Wilton* there is.

I ſhall firſt begin with the Paintings not moveable.

The Painting on the Cieling of this Room, and the Boys in the Ornaments of the Coving, Sir *Charles Cotterel*, who brought him over, call'd him Signior *Tommaſo*, a Diſciple of *Caracci*; the Paintings repreſent ſeveral Stories of *Perſeus*, as particularly, the cutting off *Maduſa*'s Head, and

and the relieving of *Andromeda.* The great Oval in the middle of theſe, ſhews a very natural Section of a Female in Perſpective, ſeeing the Sky through a round Top; it plainly relates to *Perſeus*, becauſe it ſhews the ſame Face and Dreſs as in the former. There is a Prieſt, in great Concern, at the Altar; it is *Perſeus*, to revenge himſelf upon *Polydectes*, for the Injuries offer'd to his Mother and Deities, whom he found at the Altar, whither they had been forc'd to fly for Sanctuary from his Violence.

The Cieling of the Cube Room of *Dedalus* and *Icarus*, was brought out of a Villa near *Florence*, by the firſt Sir *Charles Cotterell*, for Earl *Philip*; Painted by *Joſeph Arpino*. There was an old Print grav'd, *Anno* 1600. All the Pannels of the Bottom of this Room are painted with 27 Hiſtories of the Counteſs of *Pembroke*'s

broke's *Arcadia*. Theſe are painted by the Brother of Signior *Tommaſo*, who us'd to paint only ſmall Figures.

There are no other Paintings on the Cielings, or Wainſcots, but the Hunting Room, which was painted by *Tempeſta*, Junior, who alſo came over in all eighteen kinds of Hunting. The Drawings Mr. *Clark* has of the Cielings of the Hunting Room, and Stone Stairs, are pretty; but without Figures. He has alſo Drawings of ſeveral Chimney-Pieces at *Wilton*, with his Name writ by himſelf.

The moveable Pictures: Firſt, thoſe in the great Room, which are all by *Vandyke*, the great one is twenty Foot long, and twelve Foot high; it is Hiſtorical as well as Perſonal, being a Landskip with Dogs, and in the Clouds are three Angels; there are ten whole Lengths as big as the Life, they

they are of *Philip* Earl of *Pembroke* in King *Charles* the Firſt's Reign, and his Lady, Daughter to the Earl of *Oxford*, with their five Sons and one Daughter, with her Husband the Earl of *Carnarvon*, and the Daughter of the firſt Duke of *Buckingham*, who firſt married the eldeſt Son, and after to the Duke of *Richmond*.

Six whole Lengths, one of them with two Perſons.

—— Duke of *Richmond* and *Lennox*, he was killed in the Civil Wars.

—— *William* Lord *Steward*, whoſe Face he painted from the Braſs Statue, moulded by *Rubens*'s Deſign, and ſince given by this Lord to the Univerſity of *Oxford*.

—— The ſame *Philip* Earl of *Pembroke* Side-fac'd who is in the great Picture.

—— Dutcheſs of *Richmond*, a few Years older than ſhe was in the great Picture; attending her, is Mrs. *Gibſon* the Dwarf.

—— The firſt Lady of *Philip* Earl of *Pembroke*, Son to him that is ſitting in the great Picture; ſhe was before Viſcounteſs *Banning*, whoſe Son was *William* Earl of *Pembroke*, and had her Title alſo.

—— A Daughter of the Earl of *Holland*, it has a Spanel at the Bottom.

—— One double half Length, ſhe with fair Hair is Mrs. *Killegriew*, and ſhe with brown Mrs. *Morton*, they were celebrated Beauties.

Four

Four ſingle half Lengths.

—— King *Charles* the Firſt.

—— His Queen.

—— *Philip* Earl of *Pembroke*, Son to him that's ſitting in the great Picture, and is there in Yellow, but younger; he did two of theſe, another for the Earl of *Carnarvon*; my Lord *Cholmondly* now has it.

—— Lady *Caſtlehaven.*

In the Cube Room are of Perſons.

—— One double half Length of Mr. *James Herbert* and his Wife, he is the ſame Perſon who holds a Book in the great Picture, by Sir *Peter Lely.*

Twelve half Lengths.

—— King GEORGE, Prince of *Wales*, and Princeſs by *Zeeman*, in Little, as ſet in Gold, held in the Hand of one of the three Daughters; with their Brother, Grand-Children of the King; theſe Four are as big as the Life.

—— *William* Earl of *Pembroke* by Sir *Peter Lely*, eldeſt Son of *Philip*, and Grand-Son of him ſitting in the Chair in the great Picture; he is a little Boy naked, with a Dog. There was no other of him, and of his next Brother *Philip* none.

—— Counteſs of *Pembroke*, ſecond Wife of *Philip*, Son of him that's ſitting in the Chair in the great Picture; ſhe is in Aſh-coloured Satten, by Sir *Peter Lely*.

—— *Thomas*

——*Thomas* Earl of *Pembroke*, youngeſt Son of *Philip* by the former Lady, 'tis that with the Sea and a Ship at a Diſtance, by Mr. *Wiſſing*; he did two Originals, the other is at *London*. Mr. *Smith* made a Mezzo-tento Print after it.

——The firſt Wife of Earl *Thomas*, with a Lamb; by Mr. *Wiſſing*.

—— The ſecond Wife of Earl *Thomas* with Lady *Barbara* when five Years old, with a Straw Hat, as a Shepherdeſs going to tye a Garland about a Lamb's Neck.

—— The third Wife of Earl *Thomas* with a ſmall Lamb; it has got into his Mouth a Sprig of Jeſſamin.

—— Lord *Henry Herbert*, eldeſt Son of Earl *Thomas*, painted by Mr. *Richardſon*.

Lady

—— Lady *Catherine*, eldeſt Daughter of Earl *Thomas* (ſince married to Sir *Nic. Morice*) with her Brother *Robert*, his ſecond Son. Mr. *Richardſon* painted it.

The other three are Perſons unknown, and may be given away when other Perſons of the Family may fill thoſe Places.

Of Hiſtorical and Moveable Pictures. Firſt, of ITALIAN.

In the Cube painted Room.

—— *Palma*, Jun. St. *John* preaching in the Wilderneſs; containing twenty Figures as big as the Life, nine Foot long, and about ſeven Foot high; in it are the Faces of *Tintoret*, and of his Maſter *Titian*; it coſt Earl *Philip* 600 Piſtoles.

2 | The Virgin *Mary*, with CHRIST and *Joſeph* reading; with ſeveral Boys innocently playing about him, big as the Life; it was an old Out-line at *Mantua*, by *Julio Romano*, and colour'd after at *Venice*.

3 | Cavalier *Liberi*, *Mary Magdalen*, with a Death's Head fainting, and three Angels ſupporting.

On the Stone Stairs.

1 | *Gioſeppe Chiari*. The Woman of *Samaria*, nine Foot high, and ſeven foot broad.

| —— *Lorenzino da Bologna*, *Venus*'s Birth; ſhe is riſing out of the Sea, &c.

2 —— *Roſa di Tivoli*, An Herdſman with Cattle, as big as the Life.

2 —— *Aleſ-*

2 —— *Aleſſandro Varotari*, the Feaſt at which *Herodias* ask'd *Herod* for St. *John* Baptiſt's Head; a Sketch in a fine free manner; the Original of the Large one grav'd in *Patin*'s Daughters Book. I.

2 —— *Tintoretto* the Son, Bull Feaſt; King *Philip* is at it.

2 —— *Sebaſtino Ricci*, the Figures; and *Marco Ricci*, the Buildings there is a very fine Perſpective.

2 | *Maſaccio*, on it is as follows, *Signore Medici & Moglie E. nupt, del figluolo* 1441. Beſides theſe four Figures, there is a Muſician with a Violin; alſo, according to the old Cuſtom for Merriment, three Fools, a Man, a Boy, and a Woman ſneering; a Cat is painted very lively in her Hand: By this Date painted on it, it appears (as was ſaid in the old Catalogue) that

that this *Medici* was in the Time of the Republick of *Florence*; that *Cosmo*, who was call'd *Pater Patriæ* here with his Wife; and that the Son now here married was his Son *Peter*, with his Wife, of whom was Born the first *Lawrence*, who was the great advancer of Learning.

3 —— *Orazio Sawachini*. *Venus* sitting on the Ground, looking at *Cupid*, who is earnestly observing his Arrow Heads in a Fire, to sharpen them. There are three Satyrs in the Trees looking on.

3 —— *Antonio Tempesta*. Triumph of *Saul*, *David* before, on Horseback, with *Goliah*'s Sword; and one before with *Goliah*'s Head.

3 | *Sebastiano Ricci*. (Little Figures) *Christ* raising *Lazarus*.

3 —— *Giovanni Micle.* A Carneval mask'd abroad, with a Coach. He imitated *Mic. Angelo delle Battaglie.*

3 | *Signorelli da Cortona.* A Charity, a Woman with four Boys; a Pot with Flowers is by them.

3 | *Gentile Bellini.* The Virgin *Mary*, with *Chriſt* in her Arms.

3 —— *Caſſana.* A View of *Piazza Navona* at *Rome*, in which is a Fair, or Market, with Shews; and in one Place a *Jeſuit* is Preaching.

3 —— *Thomaſſo.* Iſraelites rejoicing round the Golden Calf.

3 —— *Carpioni. Midas*'s Judgment, and the Fleaing of *Martias.*

3 | *Il*

3 | *Il Frate.* The Virgin with *Chriſt* in her Arms; on a very thick Board.

3 —— *Geſſi.* Naked Figures Bathing.

3 —— *Labradore.* Still Life; of earthen Veſſels, from the *Arundel* Collection.

3 | *Gentile da Fabriano.* Five Men in Houſe, groping in the Dark. The ſeventh Plague of *Egypt.*

3 —— *Pietro de Pietri.* Holy Family, and Saints below.

3 —— *Giacomo Triga.* The Nativity.

3 | *Calandrucci.* CHRIST in the Manger.

3 —— *Giacomo del Pò. Tyber* and *Romulus*, and *Remus*, ſucking.

 3 —— *Mal-*

3 —— *Malteſe Vechio.* A Carpet, and a large Boar's Head.

3 —— *Bartolomeo* (imitation of *S. Roſa*) a Landskip with a Catcade, and three Travellers talking.

3 —— *Fran. Giovani* (imitation of *Mola*) Landskip, with a Fiſherman carrying a Net.

3 —— *Bartolomeo Murillo.* St. *Andrew* leading to his Crucifiction. Moſt of him are clouniſh People, except what he painted in *Spain.*

3 | *Pellegrini.* *Pharaoh*'s Daughter, with her Attendants, finding *Moſes* in the Buſhes. He is noted for always painting his Pictures at once.

3 —— *Colom-*

3 —— *Colombelli.* On the Back of this Picture Sir *Peter Lely* ſaid, it was after a Drawing of *Niccolò Puſſin.* A *Narciſſus* in Love with his Shadow, with Cupids. Two more Pictures are known of the ſame Figures, but ſomething varied; and all the Landskips quite different; tho' all three were good Painters, yet the Names of the other two are unknown.

3 | *Viviano Codazzo,* and *Philippo Lauri,* his Landskip manner. A Winter Piece, Ruins, with Figures throwing Snow-Balls.

3 | *Viviano Codazzo,* and *Mich. Angelo delle Battaglie.* A Summer Piece (being an exact Pair) Ruins, with Figures.

3 | *Giacinto Brandi,* half Length of St. *John,* when a young Man, as big as the Life.

3 | *Pomenio*

3 | *Domenico Ghirlandaio*, the Virgin with Chriſt in her Arms, the Frame is adorn'd with Jaſper, *&c.* on Board, from the Coll. of *Medici*.

3 —— *Siſto Badalocchi*, cutting off *Sampſon*'s Hair, and the *Philiſtines* appearing.

3 | *Frederico Zachero*, two whole Lengths of two Kings of *France* Brothers, *Francis* II. and *Charles* IX. the Firſt is dated 1559, the other 1560.

3 | *Frederigo Imperiale*, *Marfiſa*; her Lover finding her wounded and fainting, lights from his Horſe, and pours Water on her out of his Helmet. *Froderigo* was called *Imperiale*, from the Name of the Cardinal his Patron.

3 — *Pozzo*

3 —— *Pozzo* | he that writ the famous Book of perſpective Perſons, dreſt as Ancient *Romans* amongſt Ruins.

4 —— *Deſiderio*, a triumphal Arch and Pillars, the Figures painted in *Baſſo Relievo*.

4 | *Paulo Farinati*, the Woman treading on the Serpent.

4 | *Giulo Cæſare procacine*, the Virgin *Mary* with CHRIST, the Ring on St. *Catherine*, St. *John* is by.

4 | *Luigi Garzi*, *Venus* by *Cupid* beating a Satyre.

4 | *Gobbo de Caracci*, St. *Paul* with a pitched Beard, ſo freely painted, that ſeveral Painters have copyed it in *London*.

4 | *Bene-*

4 | *Benedetto Luti*, St. *Sebaſtian* (about a Foot high) ſhot with Arrows; and an Angle above.

4 —— *Cavalier Daniele*, *Venus* aſleep; *Cupid* and a Satyre looking on.

4 | *Carlo Cignani*, CHRIST'S Nativity, very ſweet Airs.

4 (= *Solimene* (a Pair in one Frame on Copper) one, Day repreſented by *Apollo* with four Horſes, moving with a Chariot; the other, Night repreſented by a ſhe Divinity, with Roſes and Poppyes about her.

4 —— *Agricola Napolitano*, five Men moving a Rockey Stone.

4 | *Carletto*, Virgin, *Chriſt*, and St. *John* on Wood.

4 | *Giolep-*

4 | *Gioſeppino del Sole* of *Albano*'s School; *Diana*, and bathing *Acteon* appearing.

4 | *Grilli*, *Abraham*, *Hagar*, *Oſmael*, round on Copper.

4 | *Antonello da Meſſina*, CHRIST from the Croſs; it has a Date 1430.

4 — *Maturino*, *Orpheus* playing on the Harp to *Pluto* and *Proſerpine* in Hell.

4 — *Nadalino da Murano*, CHRIST lying along, and the Virgin with a Book, and old *Joſeph* both looking on him; it is an old Board, a very ſcarce Maſter.

4 | *Onorio Marinari* (Diſ. of *Dolci*) the Virgin ſorrowful.

4 | A Daughter of *Carlo Dolci* (Oval on Copper) the Virgin in a blew Vail.

4 | *Pietro di Torino*, the Virgin and *Chriſt* on Wood bound.

4 | *Franciſco Riari* (*Albate*) on Copper; Judgment of *Paris*; a Boy by each of the three Divinities.

4 —— *Carlo Creſti*, Rape of *Dejanira* by *Hoſſus* the Centaure; *Hercules* ſhooting at him at a Diſtance.

4 | *Doſſo da Ferrara*, the Virgin with *Chriſt* in her Lap; he is touching her Chin.

4 —— *Franciſco Treviſani*. St. *Anthonius*'s Viſion.

4 —— *Luigi*

4 —— *Luigi Gentili.* Vertue coming to Mount *Parnaſſus* to awaken *Apollo* and the Muſes.

4 —— *Ceruelli.* Two naked Figures, one bathing, the other lying on the Bank of the River.

4 | *Paulo Fiorentino.* The Circumciſion of *Chriſt*; above twenty Figures, on Copper.

4 | *Girolamo Sicciolante di Sermoneta.* The Virgin, with *Chriſt* and *Joſeph*, and St. *John*, with his Mother.

4 | *Giulio Cambi Veroneſe.* St. *Jerome*, on Wood; did belong to ſome great Family, by the Crown and Cypher on the Back.

4 | *Odoardo Fialetti. Venus* chiding *Cupid*, both ſtanding.

4 | *Paris Alfano di Perugia.* The Devil tempting Chriſt to turn Stone into Bread; from the Collection of Cardinal *Medici.*

4 | *Filippo Sanimberti.* A Woman's Head, with her Hand about her Neck.

4 —— *Prete Genoeſe.* A Multitude, with Chriſt looking back at the Woman who touched him, and was cured of an Iſſue of Blood; and at the ſame Time *Jarus*, the Ruler of a Synagogue, is kneeling to Chriſt.

4 —— *Tempeſtino.* A Landskip; a Man and a Woman ſitting and talking face to face.

4 | *Luca*

4 | *Luca Cangiagio.* Chriſt holding a Lamp to *Joſeph* at Work, and the Virgin *Mary* coming down Stairs with another Lamp. A very free Sketch, as his manner of Drawings and Prints in Wood.

4 | *Sirani.* Four Boys in different Poſtures, one of them is held up by two others.

4 | *Taruffi* of *Bolonia.* *Cupid* wrenching his Bow out of the Hand of a Boy.

4 | *Bacharini* of *Ferrara.* *Lucretia*, and *Tarquin* coming to her with a Torch in his Hand. On Copper.

4 | *Ginſeppe Gratti* of *Bolonia*, *Chriſt* praying in the Garden, with two Angels to comfort him; on Copper.

4 —— *Paolo*

4 —— *Paolo Parolino* of *Ferrara*, *Hercules* killing the Bull, with Variety of Figures.

4 —— *Girolimo Peſchi* (Diſciple of *Travillano*) *Caliſto* bathing, diſcovered by her big Belly to be with Child, and Nymphs appearing to bring her to *Diana*

4 —— *Gio Batiſta Vica da Venetia*, CHRIST in the Virgin's Lap; and St. *John* with his Head under his Feet, on Copper.

4 | *Gioſeppe Arigoni* of *Bologna*, *Cupid* with *Pſyche* complaining to *Jupiter* that ſhe would have killed him; on Copper.

4 — *Franceſco delle Perſpective*. A View of the Port of *Leghorn*, and a Multitude of neat little Figures; on Copper.

4 | *Girolamo*

4 | *Girolamo Donini*, Boys at Play, one is blinded.

4 | *Andrea ſolari*, the Virgin with *Chriſt* at her Breaſt; the Landskip over her Shoulders, ſhews little Figures of Perſons and Horſes wonderful neat: *Velvet Brugell* followed this Manner.

4 | *Nanuccio* Diſciple of *Andrea del Sarto*: The Virgin with Chriſt, and St. *John* ſtanding cloſs by her.

4 —— *Giovanni Lanfranco*. A Triumph of Charity, one of the Angles of a Cupelo in a moſt free Manner.

4 —— *Marco Aurelio Milano* of *Bologna*, on Copper: A young *Bacchus* lying and leaning on a Fatt, with a Satyr and four Boys.

4 —— *Lama*

4 —— *Lama* (Discip. of *Jordano*) Boys at Play, one on a Lamb.

4 —— *Balestra*, *Christ* in the Virgin's Arms; and *Joseph* sitting in a Landskip.

4 —— *Carlo Caldari*. *Rome* triumphing (many Figures.)

4 | *Tobia Pardini* of *Bologna*, *Susanna* and the two Elders, on Copper.

4 | *Giosseppe Pasari*. *Ganimede* upon an Eagle.

4 | *Giv. Paolo Pannini*, three Soldiers upon Ruins; and an old Man sitting at Bottom.

4 —— *Trigolini*

4 —— *Trigolini*. *Diana* and *Acteon* appearing from behind a Tree which he has Hold of.

4 —— *Anaſtagio Fontaboni*, *Chriſt* and a Child lying on his Back awake, on Straw.

4 —— *Domenico Puligo*, Nine Figures the Birth of St. *John* Baptiſt, his Mother in Bed, and he in ſwadling Cloaths.

4 | *Horatio Borgiana*. St. *Jerome* on Copper.

4 | *Beato Giovanni da Fieſole Domenicano*, dyed 1455; the Nativity with many Figures, the Top is Oval.

4 | *Ambrogio Figino*, *Chriſt* from the Croſs, on Copper.

4 —— *Taddeo* and *Frederico Zuchero* the Nativity ; it was finiſh'd by *Frederico*, ſome Shepherds are added by him, and one may ſee that two has painted.

4 | *Giacomo Potormo*, the Nativity ; with many little Angels above, Hand in Hand.

4 | *Martino Freminet*, Nativity, with Ornaments of Angels at every Side.

4 —— *Claudio Ghiſolfi* (the manner of *Viviano*) *Severus* Arch.

4 —— *Antonio Finſoni*, the Flight into *Egypt*.

4 | *Eliſabeta*, Daughter of *Sirani a Magdalen*, contemplating with a Crucifix in a Deſert, Angels appear above ; it is men-

mentioned by *Maluagia* the IV. in his Catalogue.

4 | *Cavedoni*, the Virgin with *Chriſt* on her Lap, with a Bird in his Hand, at which St. *John* is reaching.

4 | *Gioſeppe Creſpi*, ſix People with very pleaſant Airs carrying Things to Market, with a Mule, and a Horſe on which is a Woman with Child.

5 | *Gentileſco*, two graceful Figures in a Landskip like a Garden, of *Mary Magdalen* kneeling at Chriſt's Feet after the Reſurrection.

5 | *Giovanni*, *Serpino*, *Bologna*, *Flora* deſcending with Wings on a Cloud and his Hand at her Face.

5 —— *Zannotti de Bologna* (on Copper) *Venus* and ſeveral Boys, ſome hold-

ing Flowers over her, and two Women on the back Ground.

5 —— *Sebaſtian Concha*, Nymphs a bathing, with a Satyr peeping at them thro' the Trees.

5 | *Bonamico Bufalmaco*, a dead *Chriſt*, in Black and White.

On the Stair-Caſe by the Great Hall, 35.

1 | *Luca Giordano* of *Naples*, a Sea Triumph, with Horſes of *Neptune*, with twelve Figures of Perſons (beſide two Boys flying) as big as the Life, it was a Preſent of the King of *Spain* to the *French* Ambaſſador.

1 —— *Luca Giordano* of *Naples*, St. *Paul* ſtruck from his Horſe, which is freely painted, with a ſurprizing Spirit, and all the Figures as big as the Life.

2 —— *Andrea*

2 —— *Andrea Squazzella*, the Virgin with *Chriſt* ſitting on her Knee, and St. *Peter* and St. *Paul* on each Side, and one praying at Bottom whole Life, on an old Board ; from the Coll. of *Card. Medici.*

2 —— *Procaccino Roma* 1697, the Angels and *Tobias* ; this was a Diſciple of *Carlo Maratti.*

2 —— *Michael Ang. Caravagio*, his darkeſt Manner of ſhadowing, *Tobit* with the Angel, taking Leave of *Tobias* his Father, and Mother.

2 —— *Carlo Caliari*, Son of *Paulo Veroneſe*, *Tobit* and *Tobias* anointing his Eyes, as big as the Life.

3 —— *Thomaſo Luini*, *Noah* and his Family ſacrificing after the Flood.

3 | *Ludovico Civoli*, the Deluge.

3 | *Giacopo Ligozzi Veroneſe*, our Saviour bound, *Raph. Sadler* has graved a Print after it.

3 | *Carlo Lotti*, a Saint with a great Beard and his Hand on his Breaſt.

3 | *Theodoro Manner* of *An. Caracci*, the Nativity, two Angels above, and a Lamb tyed by the Legs, laid on the Ground below.

3 | *Battiſta Zelotti* (Imitator of *Paul Veroneſe*) the Virgin offering Doves with Chriſt.

3 | *Fetti*, the Money Changers and People ſelling Doves in the Temple.

4 | *Carlo*

3 | *Carlo Maratti*, a Madonna of his beſt Manner.

3 | *Cherubin Alberti*, *Ceres* behind *Bacchus*, who is inviting *Ariadne*, ſhe runing from him to *Venus*, who has *Cupid* hanging on her Shoulders, and two Doves over her Head.

3 —— *Aleſſandro Genoeſe*, Monks ſeperate about the Country (as before they had Monaſtries) ſome reading, ſome praying.

3 | *Pietro Dandini*, a *Roman* Charity an old Man ſucking.

3 | *Franceſco Perugino*, a Landskip ſome Sheep at Bottom; a very free Manner of Painting.

3 | *Gaſparo*

3 | *Gaſparo Celio*, *Judith* with an other Woman with *Holofernes's* Head, very gentile Figures, from the Coll. of *Card. Medici.*

3 | *Mich. Rocche*, a dead *Chriſt*, with Angels and the Virgin *Mary.*

3 —— *Suavio* (*Lombardo*) the Apoſtles curing the Lame at the Porch, he painted almoſt all his Life in *Italy*, and was the firſt that brought the *Italian* on this Side of the Alps; he has graved a Print of this, and was called *Suavio* from his ſoft manner of graving; the *Italians* often gave Names from the manner of graving, ſo *Carlo Dolci* from his ſweet manner of Painting; and Rynbrant, had he lived in *Italy*, might have had another Name from his ſoft manner of etching, or from his very

very free manner of his rough Pencil in Painting.

3 | *Carlo Saraceno*, *Italian* Seamen, drinking at the Tap-head.

4 | *Caſalaſco.* The Baptiſm of *Chriſt*, beſt manner.

4 | *Paſqualini.* *Abraham* and the three Angels, with his Wife behind; beſt manner.

4 —— *Franoſco Mola.* The repoſe of the Flight into *Egypt*, very Beautiful. The Landskip by *Battiſta Mola.*

4 —— *Rafaele da Reggio.* A Nativity, which has a Woman and a Boy at a diſtance.

4 —— *Filippo Lauri.* *Midas*'s Judgment, Ten Figures, his moſt finiſhed manner.

4 | *Nicolò Berettoni. Chriſt* in the Virgin's Arms, the Straw below, and three Angels looking on, cloſe by.

4 | *Domenico Beccaſumi*, call'd *Maccarino da Siena*. The Virgin, with a great Affection, bending her Face on *Chriſt* in her Arms.

4 —— *Lazzarini*, of *Venice*. *Jacob* giving his Bleſſing, on Copper.

4 | *Pietro Bambini da Venetia*, on Copper. *Abraham*'s Steward finds *Rebecca* and her Siſter at the Well, a Man by it watering the Sheep, and a Woman paſſes by with ſomething on her Head.

4 | *Franciſco Buzi* (of *Venice*) *Hagar* with Tears looking back on the Angel pointing, on Copper.

4 | *Gio-*

4 | *Giovanini* (Painter to the Duke of *Parma*). The Flight into *Egypt*; *Joſeph* is holding the Aſs to drink, and has his fore Feet in the Water, on Copper.

4 | *Franciſco Dani*, of *Modena*. A Salutation of the Angel to the Virgin, and two Cherubim's Heads by the Glory at the Top, on Copper.

4 | *Antonio Loti*. The Story out of *Ovid*, the End of his ninth Book, where *Telethuſa* brings her Daughter *Iphis* (in Man's Apparel, ſo concealed from a Child, becauſe ſhe was to be killed if born a Female) to the Altar, where a Divinity, the *Egyptian Iſis* who is above, transforms her into a Male. And here are two fine Figures of a Woman with a Child looking on, on Copper.

In the Lobby before the King's Bed-Chamber, 25.

1 —— *Polidoro Caravaggio*, *Achilles* draging *Hector*'s Body round the Walls of *Troy*, in black and white, from the *Arundel* Collection; the Painting on several Parts of the Top is worn off from the Canvas, and a little at the Bottom, very few moveable of him.

1 —— *Pietro Berettini da Cortona*, the Rape of the *Sabins*, a Present to *Card. Mazarin*, it is the first Model of the great one at *Rome*, that has been grav'd; the Duke of *Marlborough* has the fine Copy which was made for a *French* Embassador.

2 —— *Rosso Fiorentino*, the Banquet of the Gods.

2 —— *Pietro*

2 —— *Pietro Teſta*, *Pyrrhus* carried from the Temple of *Apollo* where he was murdered by *Oreſtes*, in which Temple between the Pillars is ſeen *Hermione*, *&c.* where ſhe was juſt married to *Pyrrhus*, tho' before betrothed to *Oreſtes*; the Horſes of the Chariot by the Fright appear with a great Sphere, he has graved this.

3 —— *Rodolfo Ghirlandajo*, the laſt Supper on Board, from the Coll. of *Medici*.

3 | *Luca Signorelli da Cortona*, a Charity, a Woman with five Boys in various Poſtures about her, there is a Pot of Flowers by a Building with Pillars.

3 | *Baccio Bandinelli*, the Virgin with Chriſt in her Arms, both looking forward, very lively.

3 | *Matteo*

3 | *Matteo Ingola*, *Chriſt* from the Croſs, with three more Figures, on Copper; he and *Palma* lived together.

3 | *Aleſſandro Veroneſe*, a dead *Chriſt*, with Angels.

3 | *Giovanni Bellini*, the holy Family, *&c.*, born three Years before *Andrea Mantegna*, they two being the ancienteſt Maſters, that the beſt Painters ſince have chiefly eſteemed, ſmall Life, the Virgin ſitting on a Throne.

3 —— *Giulio Romano*, the Murder of the Innocents, painted by him after a Drawing of *Raphael Urbino*, he has painted on the Picture as follows, *Jul. Rom. ex Prototypo. Raphael. Rome. F.* A. D. M D X V. And at the other End of the Picture, is the Coat of Arms of the Family of *Vitelleſchi*.

4 | *Giovanni*

4 | *Giovanni Montoano*, *Hercules* and *Dejanira*.

4 | *Bernardino Gatti*, the Virgin with CHRIST, and St. *John* Baptiſt, Boys and an Angel.

4 —— *Maſtelletta*, *Moſes* found by *Pharaoh*'s Daughter.

4 —— *Gioſeppe Ribera* (*Spagnolletto*) the Flight into *Egypt*.

4 | *Scarcellino da Ferrara*, St. *Sebaſtian*, the other Figures are at great Diſtance ſhooting at him, painted with a great Spirit.

4 —— *Andrea Sacchi*, *Job* with his Wife and Friends.

4 | *Daniele*

4 | *Daniele da Volterra*, the Burial of our Saviour; *Joseph* of *Arimathea* is present: There are eight other Figures besides, an Angel looking from a Glory above.

Seven Battles, all by different Italian *Painters.*

3 —— *Ciro Ferri*, his free Manner with best colouring; on the Fore-Ground is one on a white Horse displaying red Colours.

3 —— *Orbetto da Verona*, *Perseus* with *Medusa*'s Head in his Hand fighting at the Banquet.

3 —— *Mich. Angelo de Battaglie*, in the Middle at Bottom lyes a white Horse shot.

4 —— *Luca-*

4 —— *Lucatelli.* At bottom is killed a Man in red.

3 —— *Leandro Neapolitano.* There appears a green Standard, held up by a Turk.

3 —— *Bacicci* (the Father) on the fore-ground is a Turk with a yellow Turban, on a white Horſe.

3 —— *Bacicci* [the Son] his is bigger than that of his Father; all the Horſemen have Hats and Feathers.

In the King's Bed-Chamber.

1 | *Franceſchini. Lot* with his two Daughters, as big as the Life.

1 | *Antonio Molinari. Suſanna*, and the two Elders, as big as the Life, near, and looking at her before ſhe ſees them.

3 | *Carlo Dolci.* A Madonna in blue, very beautiful.

The Room within the Laſt.

2 —— *Giacomo Baſſano Vecchio. Noah* with his Family, and Animals, going into the Ark.

3 | *Luca Cangiagio. Chriſt* bearing the Croſs, Horſeman before.

3 | *Polidoro Veneziano,* biggeſt Life ſtanding, the Holy Family, the ſame old Man of *Joſeph* is in the Pictures by him of the Emperor's Collection, publiſhed by *Teniers.*

3 | *Pietro Faccini. Mary Magdalen,* with *Chriſt* in the Garden, and three Apoſtles behind.

3 | *Benu-*

3 | *Benuenuto*, commonly call'd *Garofalo*', a Gilly-flower, the which commonly (as he has here) he painted in his Pictures; the Virgin, with *Chriſt* and St. *John*, as big as the Life, on board.

The Room within the Laſt.

2 —— *Nicolò del Abbaté.* The Feaſt-day of a Nunnery, with a Conſort of Muſick; the Abbeſs plays on the Organ.

2 | *Murillo.* The four Seaſons, with Faces compos'd of Fruits, of Flowers; and Winter is the ſtump of a Tree, and the Rock makes a Face looking up, and Perſons with ſerious comical Faces, and a Grape of Owls by them.

3 —— *Monfredi.* Two Men at Cards, another (by his Fingers) diſcovering the Game to one of them.

The Room next the Top of the Stairs.

4 | *Ayoſtino Taſſo.* The Marriage of *Joſep* with the Virgin, in an Octagon.

4 —— *Bonani.* A Kitchen.

4 —— *Fabritio Venetiano.* Three Women ſitting at Work by a Lamp, deſign'd for the Parcæ, or the Goddeſſes of Deſtiny, the Daughters of *Erebus* and *Knox*, *Clotho* held the Diſtaff, *Lacheſis* ſpun the Thread, *Attropos* broke or cut it.

4 —— *Orizonte.* A Landskip, with Figures ſetting by the Water-ſide, and a Woman walking at a diſtance, with a Basket on her Head.

The Room within the Laſt.

3 —— *Antonio Bellucci.* *Angelica* and *Midoro*, ſhe is writing her Name on a Tree;

Tree; a Boy with him; all as big as the Life.

4 —— *F. Grimaldi Bolognese.* A Landskip, with Figures Fishing.

3 —— *Gabriele Salci.* A dead Boar and Birds, noted for neat finishing to look near; the Britles of the Boar single painted.

Over the two Chimneys of the Servants Rooms, belonging to the Rooms just mentioned.

4 —— *Angilucci.* (Disciple of *Claud.*) One is milking a Cow.

3 —— *Carlo di Montegna.* A Sea Storm with Lightning.

The

The Dining-Room below Stairs.

1 —— *Giacomo Tinteretto.* CHRIST waſhing the Diſciples Feet; they are in variety of Diſtances, his moſt finiſhed manner.

1 | *Saluator Roſa.* *Bacchus* on an Altar in the Wood, many Figures about it, ſhewing a great Spirit in different Poſtures, they are about two foot High; the light Darts through the Wood in a moſt agreeable manner.

2 —— *Beneditto Caſtiglione.* *Noah* going into the Ark, his ſtrong free manner, with a Gooſe Quill, the Roe-Buks on the foremoſt Ground are as big as the Life, and ſo Natural, as to appear a-live.

3 —— *Franciſco Mola.* *Bacchus* and *Ariadne* arguing earneſtly together.

The

The Drawing-Room within.

2 | *Romanelli.* The Harmony between Poetry and Painting, very ſtrong glorious Colouring.

2 —— *Gennari.* The Virgin in a Straw-Hat, with *Chriſt* and St. *John.*

The Bed-Chamber over the Dining-Room.

3 | *Timoteo d'Urbino.* The Virgin, with *Chriſt* and old *Joſeph*, and an Angel, with a very fine Air, undrawing a Curtain behind an ornamental Baſſo Relievo.

2 | *Mich. Angelo Paci di Campidoglio.* A Boy gathering Grapes.

3 | *Gioſeffo Criſpi detto lo Spagnolo di Bolog.* The Virgin, and *Chriſt* about four Years old, in her Arms.]

My Lady's Closet within.

3 | *Pietro Damini.* A Magdalen, an Oval.

3 | *Raffaele Scaminozzi.* CHRIST Writing upon the Ground.

4 —— Two Pictures all natural Colours, of *Agat Lapis Zazuli*, &c. Landskips with Figures both of Persons and Animals, a Present to the Duke of *Bavaria* from the Duke of *Florence*.

My Lady's Dressing Room.

4 —— *Paulo Mattei*, our Saviour when a Child, two Women, a Lamb and a Dove.

4 | *Giacomo Carano*, *Hagar* (she is about half a Yard high) and *Ismael* at a Distance,

Diſtance, and an Angel appearing in the Sky.

3 | *Antonio Amoroſi*, a Country Boy as big as the Life; at a Diſtance is a Cow bemoaning her Calf.

2 | *Carlo de Fiori*, Flowers and Boys, the Room two Story's high on the Dining-Room Tower.

3 —— *Proſpero Fontano*, two Cupids on two Goats, each with an Arrow.

3 | *Pellegrini da Bologne*, call'd *Tibaldi*. *Lot* and his two Daughters flying from *Sodom*.

The Room by the Laſt.

3 —— *Stefan della bella*, one ſitting on a Horſe, and a Shepherd, with two other Figures.

In the Chapel I End the Italian *with one of the Capital Pictures.*

2 —— *Giorgione Barbarelli de Caſtel Franco*, the Laſt Supper, fourteen Figures as big as the Life; *Chriſt* with the twelve Apoſtles and a young Man who had ſerv'd the Table going out; he has painted as follows in Capital Letters, as appearing wav'd in the Carpet, his Name, Time, and Town where he was born, and the Convent for which he painted.

OPTIMO FAVENTE NUMINE *GEORGIUS BARBARELLUS DE CASTRO FRANCO* F. A. D. MDX PRO MONASTERIO JUSTINO POLITANO *B. CLARÆ.*

IN

IN *Italy* they diſtinguiſh'd the *Italian* Painters into five Schools: The *Roman Raphael Urbino*, when he had improv'd his manner of Painting by ſeeing *Leonardo da Vinci*, and following the Antiques, which was began by *Andrea Montegna*, and *Signorelli da Cortona*, adding himſelf to theſe the Study of the beſt Nature. The School of *Correggio* the firſt famous Colouriſt, as well as beautiful Nature and graceful fore-ſhortning, all this from his own Genius, he being, as ſome ſay, poor, and not able to go from home, where he ſaw no famous Antiques, and ſo modeſt, that till ſeeing the Painting of *R. Urbin*, of whom he had heard great Fame, after which, he ſaid, I alſo am a Painter. The *Florentine* School *Michael Angelo*, the Perfection of Drawing, being the moſt famous Statuary, as well as Architect; as

for Painting ; *Leonardo da Vinci* was there before him,as well as *Signorelli da Cortona*; ſome of his Figures he has us'd in his laſt Judgment. The *Venetian* School, *Titian*, tho' firſt noted there before him *Giovanni Bellini*, and *Giorgione*, whom he imitated ſo far as to change his manner; and *Pordenone*, whom he envied ; this School were all famous Colouriſts, by beginning to copy the Pictures of *Correggio*. The *Bologna* School *Annibal Carracci*, he followed his Uncle *Lodovico*, and with his Brother *Auguſtin* they reſtor'd Painting, and was called the fifth School: *Gioſeppe d' Arpino* followed by *Caravaggio* with great Lights and Shadows, which pleas'd many, and even *Guido Rheni* in his ſecond of his third manner, that they were afraid as many were inclin'd to make a ſixth School. The ſixth School is of Painters out of *Italy*, yet are ſuch as are more eſteem'd there than many

many of their own ; it is commonly call'd the *Flemiſh*, from the great Fame of *Rubin*'s and *Vandyke*, *&c.* tho' it takes in all out of *Italy*, as in *Germany*, *Albert Durer*, *Lucas Vanlyden*, *Floris*, and the Low *Dutch* Drolls, *Hemskerk*, *Brawer*, *Teniers*, *&c.* are alſo eſteem'd in *Italy* : in *France*, the two *Puſſins*, *&c.* and in *England*, *Iſaac Oliver* (tho' the Son, becauſe he lived to a very great Age, is call'd old *Oliver*) who, in little, with a Pen had the Spirit of *Parmiggiano*, and *Dobſon* call'd the *Engliſh Tintoretto*, &c.

In the Lobby next the yellow Damask Room. 50.

3 | *Tabula Antiqua* of King *Richard* II. *&c.* before painting in Oil, etched by *Holler*, and dedicated to King *Charles* I. It was given out of the Crown by King *James* II. to the Lord *Caſtlemain*, when he went

p. 5.

went Embaſſador to *Rome*; and bought ſince he dy'd by *Thomas* Earl of *Pembroke*.

3 | *Jan Van Eyck*, the Nativity, it is that which he gave to a Church for a Side Chapel in *Bruges* where he was born, it has the Date 1410, the Year he is ſaid to have invented painting in Oil.

3 | *Albert Durer*, *Chriſt* taken from the Croſs: He has placed a Monagram (A) of his Name on the Picture, which was one of the *Arundell* Collection.

3 —— *Jan Van Lyden*, Nine Perſons are preſent playing at Cards, the Attentions are very natural.

3 —— *Hans Holbin* (the Father) 1495 as is painted on the Pictures, three Children of King *Henry* VII. *Arthur* Prince of *Wales*, *Henry* about three Years old (was after-

afterwards King *Henry* VIII.) and *Mary* who married the King of *France*. v. Cowdry. p. 82.

3 —— *Hans Holben*, Battle of *Pavia*, by the Son.

3 —— *Hans Holben* the Son, King *Edward* VI.

3 —— *Rubens*, his Boys hiſtorically as *Chriſt* and St. *John*. A third, an Angel lifting the Lamb; ſeveral have copied it here, and one added a Label; this Picture was brought from *Spain* by *Monſieur Gramont*, when he was Embaſſador there, the King of *Spain* perſwaded *Rubens* to part with it, who always intended to keep it; the great *Jordans* of Naples, and the great Picture of *Salvator Roſa* (mentioned amongſt the *Italian* Pictures) were all three a Preſent from the King of *Spain* to him.

3 —— *Rubens*

3 | *Reubens*, a Nativity on Copper, neatly finiſhed ; here are of the three Sorts of *Reubens*, the firſt as big as the Life, this of ſmall Figures, and the third in an other Room of a Landskip, with many Figures at a Fair.

3 | *Nicolo Puſſin*, *Hagar* and *Iſmael* ; the Landskip is by *Gaſpar Puſſin*.

3 | *Nicolo Puſſin*, two Boys, as big as the Life, flying a Bird in a String.

3 —— *Vinckeboons*, *Chriſt* with a Multitude, and the Woman's praying for the Dog's Crumbs ; a Dog is by.

3 —— *Sebaſtian Vranx*, or old *Frank*, *Baltiſhazer*'s Feaſt, Night Light ; he did two more of them with bigger Figures he did not eſteem ſo well.

3 | *Schalken*

3 | *Schalken*, a Woman with a Candle.

3 —— *Hermon Saftleven*, a Landskip in which is a Ferry.

3 —— *Woverman.* The Prodigal Son going abroad.

3 —— *Woverman.* The Prodigal Son returning home.

3 —— *Caſteels.* A multitude of little Figures at a Fair.

3 —— *Franc. Flores.* The Life of *Hercules*, many Paſſages beſides what are reckoned his twelve Labours, in ſix Pictures, ſet in one Frame; in *Germany* he is call'd, the *German Raphel.*

3 —— *Octavio* (*Otho*) *Venius*, *Ruben*'s Maſter. The Seraglio of Women, aſſiſted by Eunuchs; *Ruben*'s Tuok, his fine manner of Colouring from this Maſter.

3 —— *Mumper.* A Winter Piece with Snow, and many little Figures, and Carriages, going about on the Ice; many of the Figures are done by *Brugle*, the Son of *Velvet*.

3 —— Thirty of the Chief Reformers, their Names are on a Stone in the Bottom of the Landskip; *Wickliff* is ſuppoſed to be preaching to them, the neareſt to his Time, or (are) neareſt to him; the Poſture of him, *&c.* is taken from a Deſign of *R. Urbin*, where *Chriſt* is preaching in the Deſart; thoſe that were Biſhops are in Purple, the Prieſts in Black, and ſuch as were Martyrs in White, diſtinguiſhed by Purple, or Black, about their Necks; the Foreigners were moſt of them copy'd from the Pictures of the Elector of *Saxony*; the reſt are copy'd from Pictures in *England*; Earl *Thomas* employ'd a *German* Proteſtant

Proteſtant Painter, who had been a Diſciple to *Carlo Maratti*, firſt to copy thoſe in *Germany*, and then to come Over to do thoſe in *England*.

3 —— *Polemburg*. A Dance of Nymphs and Satyrs, after reaping of Corn; he was the moſt Famous for genteel little Figures in Landskips, very naturally coloured.

3 —— *Wateaux*. With many Figures in different Parts of the Landskip, ſome Dancing, ſome Singing; he painted his Figures finely dreſt in Gowns, and was the firſt who gave them genteel Airs, and not Stiff, as many did in *Flanders*, though otherways theirs were well painted; ſuch were call'd Converſation.

4 —— *Jans Brugel* (Velvet) a Pair, one Winte,r
4 —— The other Summer, a Fair.

4 —— *Steenuvix.* St. *Peter* in Priſon.

4 —— *Cornelius Schutts.* An *Europa.*

4 | *Rowland Savery.* St. *John* Preaching in the Wilderneſs.

4 | *Claudio Gille,* commonly call'd (*Lorain*) A Landskip from Sir *Peter Lely*'s Collection, who eſteemed it one of his very beſt Manner.

4 | *Rottenhamer.* The Judgment of *Paris.*

4 —— *Karle Vermander.* His Mana-
+ gram of K. V. M. is on the Picture; alſo 1602. (his Lives of the Painters 1604.) It is the Woman begging of *Chriſt* the Dogs Crumbs; the Dogs are by it; has great Spirit, and finely colour'd.

4 —— *Vander-*

4 —— *Vanderheyden.* The View of the Abbey of St. *Michael* in *Antwerp*, with all the particular Parts, as Stones in the Pavement, *&c.* diſtinguiſhed with a great deal of Labour.

4 | *Vandervuarfe. Venus* and *Mars*, with a *Cupid.* This Picture was Sold for much leſs than it Coſt, by a Servant of the Elector *Palatine*, who kept the fifteen Scripture Hiſtories, ending with *Chriſt*'s Aſcenſion, for which, and ſince, he has had very great Prices, his manner being very tedious.

4 | *Adam Elſhamer.* A Pair, one Day, Sight of *Tobit*, with an Angel and Dog; the other Night, Light with the Moon, and three Figures by a Fire; both in one Frame; was the Elector of *Bava-*

ria's

ria's. The firſt is one of the ſeven which was graved by the *German* Knight.

4 —— *Iſenback* (*Polemburg*'s Maſter) An Angel driving *Adam* and *Eve* out of Paradiſe.

4 | *Bloemart, Junior.* The Virgin, and *Chriſt* with his Head and Hand on her Knee.

4 —— A Calm
4 —— A Storm } by *Vander Velder.*

4 —— *Abraham Johnſon. Daphne* with a Spear, running away, and *Apollo* following with a Bow, lovingly reaching his Hand for her to ſtay; and a *Cupid* pointing out of the Clouds; on Copper.

4 —— *Quintin Mattſys* (the Black-ſmith) the Upper Parts of two old Men, Praying

Praying with Beads; from the *Arundel* Collection.

4 —— *Jacob Criſtofle le Blon van Frankford an mien*, born there; but his Father was a *French* Man, he was bred an Engineer, and is the ſame that invented the Printing of Pictures; by his Genius he became an excellent Painter under *Carlo Maratti*, he did this of *Lot* and his two Daughters, one of them is ſqueezing a Bunch of Grapes as he ſuppoſes ſhe might ſo begin as a Refreſhment before they drank Wine: He got a Patent for printing of Pictures in *England*, and the firſt that he did, was my Lord *Barocci* in the Gallary at *London*, many do buy one of ſo curious an Art as to print Red, Blew, Yellow, all the three that are neceſſary by Mixture to make the Reſt; but they will have more Buyers by printing Sciences where the Beauties in Colours, as Flowers, Birds,

Birds, Fiſhes, Anatomy, and all Plants: He has alſo invented the expeditious Way of weaving Tapeſtry inſtead of the ſlow Way of ſtitching.

4 l *Gerar Dohw*, *Diogenes* looking at a Statue, with a Candle in his Hand, *&c.*

4 —— *Sebaſtian Bourdon*, Fifty one Figures bringing their Children to *Chriſt*, who ſaid, *Let the Little Children come to me.*

4 l *Bambocci*, two Boys, one drinking Milk, he liv'd in *Italy*; but ſome admiring the enamel'd Way of Dow, he finiſhed a few in the ſame Manner.

4 ——— *Oſtade*, a Woman teaching School, this was Brother to one of the others.

4 l *Jan*

4 | *Jan Steen*, a Boor ſaying Grace to his Wife and Children.

4 —— Old *Egbert Hemskirk* (the grand Father) drinking where one leans with his Thumb up to his Tooth.

4 | *Brawer*, ſome with a Woman who is ſitting aſleep.

4 | By this one may ſee to what a low Degree *Greek* Painting was ſunk, it is the ſtiff *Byſantin* Manner (as their Medals) *Chriſt* and the Virgin, the Glories are gilt, the whole is as poliſh'd Japan, on Board; tho' theſe Times were modern as *Greek*, yet as to the *Italian* it is ancient, for it is the ſame Manner as the *Greek* who taught *Cimabue* the firſt *Italian* Painter; the Drawings ſhew alſo the ſame ſtiff Manner.

The yellow Damask Room.

2 —— *Abraham Blomart*, a Shepherd courting a Shepherdeſs in a Straw Hat, with a Bowl in her Hand; with a very agreeable Look.

3 | *Rembrant*, an old Woman reading with Spectacles.

3 | *Aldegrave*, a Fryer and Nun, as big as the Life, from the *Arundel* Collection.

3 | *Francis Halls*, all the Perſons are laughing.

The Room on the other Side of this Lobby.

3 —— *Giacomo Corteſe*, call'd *Borgognone*, of his beſt Manner.

One

One a Battle.

3 —— The other a Parley betwixt two Armies.

3 | *Dionigio Calvart*, Maſter to *Guido Reni*, the Nativity ſo fine, that *Guido Reni* did keep it as long as he liv'd.

2 —— *Rubens*, a merry Making, of many Figures; ſome about half a Yard high, of his beſt Colouring.

3 | *DUT. Rf.* The foregoing Mark is on the Picture, famous for painting Fiſh, *&c.* there is an old Woman holding Milk whilſt her Cat is lapping; both ſhewing great Delight.

Lord HERBERT'S *Room over the Laſt.*

2 —— *Hundecouter*, many curious Outlandiſh Fowles.

3 | *Rooſtraten*, Still Life of Plate, &c.

4 | *Gerard Huntorſt*, a Shepherdeſs in a Straw Hat, the Princeſs *Sophia*.

Over the Hunting Room.

3 —— *Griefier*, the Fable of the Bird ſtript by the others for their own Feathers, with Country People at a Diſtance, dancing.

4 | *J. Vrooman*. Inſects, Butterflyes amongſt Weeds.

Room

Room over the Laſt.

3 —— *Snyder*, A Dog worrying a Cat and her Kittens, who have thrown down a Kettle of Fiſh, his freeſt and higheſt Manner of finiſhing.

3 —— *Snyder*, A Cat having thrown down a Basket of Bread, *&c.* an other larger Cat, is in the Air, having leapt thro' the Window upon her; and an other Cat looking in but afraid to venture, tho' not ſo ſtrongly painted as the former, yet nothing can be more naturally expreſſed.

The Bed-Chamber over the Drawing Room.

2 | Sir *Peter Lely*, in a Book of *Tenier*'s Sketches, had the ſeveral Parts here painted together by *Teniers* Junior, a merry

merry Meeting of Country People, amongſt them is a Quack Doctor on the neareſt Ground ; alſo Baboons and Monkeys in great Variety of Actions.

3 —— Men bowling at a Pin of Wood, by old *Teniers*.

3 —— *Waterloe*, *Cephalus* with Dogs finds his Miſtreſs *Procris* ſhot with an Arrow ; he was famous for little neat Figures.

The Cloſet within.

3 —— *Gonſales*, of a *Spaniſh* Family ſettled in *Flanders*, he was commonly called little *Van Dyke* from painting little Figures in great Perfection ; it is of Children at a *Flemiſh* School.

3 —— *De neeff*, the Perſpective of the Inſide of *St. Mary*'s the Chief Church of *Antwerp* ; the Figures by old *Frank*.

Mid-

Middle Tower-Room over the Gate.

3 —— *Peter Van Geiſan* (Diſciple of *Velvet Brugle*) *Adam* and *Eve*, with a Multitude of Animals.

3 —— *Bott*, A Landskip with pretty little Figures, with Dogs.

3 —— *Berchem*, a Landskip, Cattle and Travellers, Horſes with Packs.

The Room over the Laſt.

3 —— *Dobſon*, the Decollation of St. *John*, the which Sir *Peter Lely* reckoned the chief Hiſtorical Picture that he did.

4 —— *Paul Brill*, A Landskep, with a Rockey Iſland in the middle of the Sea, with Boats and Men ſtanding on the Shore.

Beſides theſe which are not *Italian* Maſters, there is one remarkable at *London* ſixteen Foot long, and nine Foot broad, by *H. Goliſius*, the Table of *Cebes* of Virtues and Vices, the ſix Figures at Bottom are as big as the Life, one of them is with the Order of the Garter; that in the Chaple of Glaſs is more like the Medal which was made when he was older and fatter. In the Window with him are his two Sons, *Henry* Earl of *Pembroke* and his Brother, Anceſtor to the *Powis Family*; and his Daughter who married the Earl of *Shrewsbury:* There is alſo their Mother, who was *Anne Par*, Siſter to Queen *Catharine*, the laſt Wife of King *Henry* the Eight.

The Pictures which have been mentioned here, and thoſe that are in Apartment at *London*, are each by a different Painter,

Painter, except that the great Room is furniſh'd with only *Van Dykes*, and of a few there are as at *London*. Three of *R. Urbin*, and two of *Correggio*, and two of *Andrea del Sarto*; and a ſecond of ſome which are at *Wilton*, as of both the *Zucchero*'s, and of others, either becauſe there are many Figures, as the laſt Supper of *Giorgione*, at *Wilton*, and but one Figure, the Pipeer by him, at *London*, or becauſe ſome are in a different Manner, others as big as the Life; and little Figures of the ſame Painter, as the *Spagnoletto* at *London* is as big as the Life, and at *Wilton*, ſmall Figures, and *Baſſano*, and *Aleſſandro Veroneſe* at *London*, are ſmall Figures; of others there are three, becauſe ſo many different Manners, as *Mich. Angelo di Battaglia*; one at *London*, is of Fruit and Figures as big as the Life; the other two at *Wilton*; one is a

Battle, from whence he had his Name, and the other, little Figures of Country People; and three of *Giulio Romano*, one at *London*, and two at *Wilton*; may alſo ſee three Manners of *Rubens* at *Wilton*, beſides that at *London*, and Pairs of the ſame Size, when they have different relation to the ſame Subject, as a Battle and a Parley by *Borgognone*, a Storm and a Calm by *Vander Velder*; and Day and Night by *Solomeni*; and Winter and Summer by *Velvet Brugel*; and *Nicholo Pouſſin* great and ſmall Figures in *Gaſper*'s Landskip; and by *Elſhamer* one Day Light, the other by Night Light; and by *Woverman* the Prodigal Son going abroad the other returning home; there are two alſo of *F. Mola*, *Murrilo*, *L. Cangiagio*, *Holben*, *Ph. Lauro*, *Ricci*, *Viviano*, *Snyder*, *Velvet Brugel*, and the inlaid Pictures of Poliſh'd Stones: Beſides the perſonal Pictures there

are

are mentioned about 347, with thoſe at *London*; 273 of them are *Italian*; of the reſt about 74, and as many Painters exceſs, about Twenty ſeven Painters, of whom here are more than one Picture of *Italian* Painters; there are removed to *London* 62, in the Apartment of the Gallery Drawing-Room, and Dining-Room.

1 | *Primaticcio.* He painted much at *Fontainbleau*, moſt on the Wall; this was a Preſent by the King to Cardinal *Mazarine*, it is of *Andromache* fainting, at hearing of the Death of her Husband *Hector*, where ſhe was preparing Water to bathe him when he came in; here are 25 Figures as big as the Life, with the *Trojan* Ladies, and their Children, come to ſee her and Son *Aſtyanax*.

1 —— *Andrea Schiavone.* Our Saviour riding into *Jeruſalem* upon an Aſs,

21 Figures as big as the Life; it belong'd to King *Charles* the Firſt, and one *Jaback*, a Merchant of *Flanders*, bought it in *Cromwell*'s Time, with many others, and carried them to *Paris*, where he ſold many to the King, and being Rich, he built a Houſe, ſtill called *Hoſtel de Jaback*, this, with ſome others, his Family did keep a good many Years.

1 —— *Franceſco* (or *Cecchino*, the Diminitive in *Italy*) *Salviati*, 19 Figures. *Achilles* found amongſt the Daughters of *Lycomedes*, diſcover'd by *Ulyſſes* judging that he would chuſe the Sword out of the Pedlar's Things. Genteel Airs, and finely colour'd.

2 | *Michael Angelo dalle Battaglia.* Variety of Fruits, ſome growing, as Vines up a Pomegranate Tree, and too Vintage People, as big as the Life; the young Man

Man looks lovingly at the young Woman, whilſt he is gathering ſome Fruit for her, and as he reaches up to the Twig, his Shirt ſlips down from one Shoulder, and naturally ſhews his Skin there not to be ſo much Tann'd; as he was famous alſo for Travelling Figures. Here one may ſee at a Diſtance, a Man driving an Aſs. Sir *Robert Gere* gave his Widow 300 Piſtoles for it, it being a favourite Picture, which her Husband always kept for himſelf; he himſelf painted the Figures that are as big as the Life. Moſt of his Pictures, which have Figures as big as the Life, are put in by other Painters.

2 | *Gioſeppe Ribera*, (*Spagnolet*) *Democritus* laughing at the Follies of the World, from the Collection of Card. *Medici*.

2 | *Paris*

2 | *Paris Bordone Venetiano*, *Neptune* and *Amphitrite* the Queen of the Seas, as big as the Life, riding in the Sea together on a monſtruous Fiſh.

2 —— *Annibal Caracci*, his free manner of *Titian*; five Soldiers, two expreſſing great Fury to tear Chriſt's Coat, another is gravely interpoſing, as if he were perſwading them to caſt Lots for it, all as big as the Life; it was *Monſieur Fouguets*.

2 | *Girolamo Maezzola* of *Parma*, Brother (or Cuſin, as *Vaſari* ſays) to the famous *Franceſco Parmegiano*, *Ceres* ſtanding with a moſt gentile Air, holding up Wheat; given by the Duke of *Parma* to the Earl of *Peterborough*, when he conducted *James* the Second's Queen to *England*; the *Mezz-Tinto* is only from the Copy

Copy of the upper Part of this which was painted to be over a Door.

2 —— *Guido Rheni*, a Charity with three Children being one of King *Charles* the Firſt's Pictures; ſold in *Cromwell*'s Time.

2 | *Pellegrini da Modena*, the Virgin with *Chriſt* and St. *John* very much in the Manner of *R. Urbin*, *Chriſt* is very lively on her Knee, and St. *John* is aſleep.

2 | *Frederico Zucchero*, the laſt Judgment with a great Multitude of Figures; out of the *Arundel* Collection.

2 | *Girolamo da Carpi*, his Manner of *Corregio a Magdalen*, kneeling at Prayers with a Book on a Rock, and ſhe has a Diſcipline, the Light breaks in behind her; from the *Arundel* Collection.

2 | *Pe-*

2 | *Perugino*, *Chriſt* held by the Virgin and her Mother St. *Anne*, looks over and an Angel below.

2 | *Fran. Francio*, the Virgin with *Chriſt* in her Lap; a pretty Action with his Hands, as ſpeaking to St. *John*.

2 | *Leonardo da Vinci*, *Leda* ſtanding upright careleſly embracing *Jupiter* in the Form of a Swan, he looking up amourouſly at her, and ſhe looking down with Pleaſure on her four Children ſmiling up at her, juſt hatch'd out of the Egg-Shells, *Caſtor*, *Pollux*, *Hellen*, and *Clytemneſtra*, from the *Arundel* Collection.

The

The following Eight were a Present to Philip *(the Father of Earl* Thomas*) from the Duke of* Florence, *who when Prince of* Tuscany, *had been with him at* Wilton *three or four Weeks.*

2 | *Andrea del Sarto*, on a thick old Board, the Virgin with *Christ* about four Years old, as big as the Life standing by her, a Figure as graceful as *Raphael Urbin*; more backward at her right Side is a Woman with a Child in her Arms, with graceful Countenances; a little Figure of a Saint is praying at a Distance in a Corner of the Landskip: There is a Picture in *Italy* of the same Bigness, which has only the two first Figures here mentioned.

3 | *Titian*, *Magdalen* with her Hair looſe about her Body: It was graved by *Dackers*.

3 | *Giorgione*, A Piper, his beſt Manner, which *Tittian* followed: A *Mezzo-Tinto* has been made of it.

3 | *Franceſco Mazzola* call'd *Parmegiano*, the Holy Family, *Chriſt* kiſſing St. *John* with an eager Affection; he was ſo pleas'd with this Picture that he made another, differing only in ſome little Things.

3 | *Baldaſſare Peruzzi Saneſe*, our Saviour aſcending with the four Emblems of the Evangeliſt, at the Bottom in the Clouds, and with two Angels higher, ſome have taken it for *R. Urbin*; and *Monſ. Croiſade* has ſo grav'd one almoſt the ſame.

3 | *Paolo*

3 | *Paolo Veroneſe*, the three Kings offering; there are Horſes and many Figures at ſeveral Diſtances of his beſt colouring, with a glorious *Eclat* of Light breaking rhrough the Clouds, in which are many Cherubins, that King who has a ſtrong Light on his Forehead is the Painter himſelf, his whole Figures are beſt, for he was famous for ſuiting a proper Action for every Part, and to the Genius of the Perſon, as here is a Groom ſhews a natural Affection to his Horſe by kiſſing his Noſe.

3 | *Antonio da Corregio*, a young Woman with a Shock Dog, which ſhe holds in her Hands, with a very ſprightly Action.

3 | *Palma Vecchio*, the Virgin with *Chriſt*, *Joſeph*, *St. John*, and his Mother.

It was thought proper firſt to begin with the biggeſt Pictures, and not to ſeparate thoſe that were a Preſent from the Duke of *Florence*, but the ſame Method according to the Bigneſs may be proper to go on with, I ſhall firſt after theſe diſtinguiſh only to introduce the Riſe and Mention the Chief of the five Schools.

Andrea Montegna, *Leonardo da Vinci*, *Giorgione*, *Pordenone*, theſe are now firſt mentioned, being not under any of the five Schools, becauſe they were famous in their own Manner, or before Perſons were fixt to head the Schools; here follow two, more may be diſtinguiſh'd by the Lives of the Painters, both here and at *Wilton Bellino* both the Brothers, and *Maſacio*, *&c.* of theſe four the other two are mentioned here before.

4 | *Andrea Montegna*, *Judith* with the Head of *Holofernes*, the Drapery is ſuited to ſhew the Proportion of the Limbs in the Manner of the Antique.

3 —— *Pordenone*, the Virgin with our Saviour in her Arms appearing in the Clouds.

The Roman School.

Here are three by *Raphael Urbin* himſelf, and four after him, which with *Parmeggiano*, *Bal. Per. de Sienna*, *Primaticcio*, and *Schiavone*, mention'd before, make the nine famous Painters of this School here, beſides the others at *Wilton*. And ſix of theſe here were the immediate Diſciples in his own Time.

4 —— This was in the Collection at *Mantua*, and well known in *Italy* to be one

one of the firſt that *Raphael* made, it is of the Aſſumption of the Virgin *Mary*, he made it for his Maſter *Perugino*; the upper Part is in his Manner, ſeveral of the Apoſtles looking up, ſeveral of the Poſtures and Manner of Clothing, he has kept too in ſeveral of his Figures ſince, one of the twelve is at a Diſtance haſtening down a Hill to the reſt.

4 | *Raphael Urbino*, the Virgin with Chriſt in her Lap, taking a Flower out of her Hand, his Fleſh is ſo tenderly painted, as if one might dent it with one's Fingers, this Picture was grav'd by *Morien*, the Painter's Name appears as Embroidery on the Top of her Stomacher.

4 | *Raphael Urbino*, a Vintage, with five Figures, the principal Perſon of an old Man kneeling, and filling a Basket of Grapes is Antique, ſuitable to it he has contriv'd

triv'd the reſt ; the Antique is of red Clay which the Ancients gradually bak'd firſt in the Sun, to be much harder than the *Italian Cotta* invented by *M. Angelo.* This Antique was bought out of *R. Urbin*'s Collection, and is now at *Wilton*, and my Lord bought the Picture out of the *Arundel* Collection, the which was graved by *M. Antonio*, it has on the lower Edge of the Veſſel, his Name a great *R. Urbin.*

3 | *Giulio Romano*, ſmall Figures, Chriſt on the Virgin's Knee, putting a Ring on St. *Catherine*'s Finger, her Hand held by St. *Anne*, and *Joſeph* leaning on the Chair behind, on an old Board, from the Collection of *Card. Medici.*

4 —— *Perino del Vaga*, the Judgment of *Paris* with the three Divinities, and *Cupid* is clinging to *Venus*'s Thigh; *Mercury* is alſo by.

5 | *Franceſco*

4 | *Franceſco Penni*, call'd *il Fattore de Raphaele*, *Chriſt* affride on a Lamb held by the Virgin, and old *Joſeph* looking on, and leaning on a Stick.

3 | *Frederico Barocci*, is placed to this School, becauſe he ſtudied *Raphael*'s Manner of deſigning, though he ſtudied the Sweetneſs of *Correggio* for his Colouring, the Virgin, Chriſt, and St. *John*, as big as the Life, it was a Preſent to Monſieur *Foquett*, it is the firſt Hiſtorical Picture that Monſieur *L. Blond* has painted in Colours (but leſs) ſince they had a Patent.

The Coreggio School, which is often call'd that of Lombardy.

The following four with *Girolamo de Carpi* before mention'd, make the five famous Painters of the *Correggio* School, of him

him here are two Pictures, one mention'd before with the Duke of *Florence*'s.

3 —— This other of *Antonio da Coreggio*, his Name was *Antonio Allegri*: this is of the Size and Shape of his *Magdalen* which is at the Duke of *Parma*'s, and this was there till about the Year 1693: It was ſtole and a Publication made to give 200 Piſtoles to find the Man it was ſold to; a Nobleman of *Venice* who ſome Years after ſold it: It is highly Colour'd, the Figure and Landskip it is of St. *Anthony* ſitting and leaning on a Rock, on which hangs a little Bell; and in ſight before him is a little Devil painted.

4 | *Bart. Schedoni*, *Chriſt* in the Virgin's Arms, and St. *John* hugging him; *Joſeph* and the Lamb looking on, his very

beſt Manner, ſo that ſome have taken it for *Correggio.*

4 — *Rondani. Chriſt* dead, with three Angels, one of which is holding a Torch the Virgin expreſſing a great Concern; he was eſteemed the greateſt Follower of *Correggio* at *Parma*, as *Schidoni* was at *Modena.*

4 | *Bernardino Gatti*, *Chriſt* on the Virgin's Lap in a fine natural Poſture, learning to read; old *Joſeph* mightily pleas'd as he is teaching him; he was a great Admirer of *Correggio*, his Figures are noted for their Projection with a tender Roundneſs.

The *Florentine* School; only theſe two follow, the reſt having been mentioned before; ſeveral of them at *Wilton*, one of which was his chief Diſciple in his own Time.

Time. *Pelidoro, Caravaggio*, too big to hang here.

3 | *Mich. Angelo Buonaroti*, (he that built *St. Peter*'s Church at *Rome*) *Chriſt* from the Croſs, two Boys holding up the Arms, and the Virgin devoutly ſtretching out her Hands; at a Diſtance appear the three Croſſes and a Groupe of little Figures with a Horſe; it was ingrav'd by *Beatrichetti*, from the Drawing this has more: it was made for *Henry* the Second King of *France*, the which he gave to his Miſtreſs *Diana Valentinois*, and therefore two Vs. are on a Palat hung on one of the Trees and on the painted flat Frame; in one Corner is the Arms of *France*, in an other a Monagram of the firſt Letters of their Names; the other two Corners the Emblemes of *Diana*, three half Moons in one Quiver, and Bow in the other.

3 | *Sebaſtian del Piombo*, painted by him, and deſign'd by *Mich. Angelo Buonorati*, it is *Apollo* fleaing of *Marſyas*; this alſo had been the King of *France*'s: After this he painted alſo a large one.

The Venetian *School.*

The *Titian Paolo Veroneſe* and old *Pulma* are mentioned with thoſe from the Duke of *Florence*; and here is mentioned before *Paris Bordone*, *Giacomo Tintoretto* (alſo his Son) and young *Palma*, are great Pictures mentioned at *Wilton*; here therefore only follows *Baſſano Vecchio*.

3 —— *Baſſano Vecchio*, *Abraham* going out of his own Country, he is upon a white Horſe, in a very natural Poſture of an old Man riding.

The

The Fifth School was at Bologna.

Painting was reſtored here by the *Caracci*, *Anibal Caracci* and *Guido* a noted Diſciple are here mentioned before the reſt with their moſt noted Diſciples follow, here beginning with the Uncle *Lodovico Caracci*.

5 —— *Lodovico Caracci* (the Uncle of *Anibal*) The Virgin holding *Chriſt*, and St. *John* embracing each other, and *Joſeph* ſitting and reading; *Anibal* etch'd his fine Print from this Picture.

cousin German. Grahme.

4 —— *Agoſtina Caracci*, of *Proſerpine* by *Pluto* who has brought her to the Entrance, where *Cerberus* with his three Heads is painted, it is of his beſt Colouring.

5 — *Albano*,

5 | *Albano*. The Virgin reading, *Chriſt* ſitting in her Lap, and reaching up at her Neck, of his moſt beautiful manner.

4 | *Domenichino*, *Magdalen* as a Penitent over-looking the Vanities of the World; below her are ſix Boys as *Cupids*, beſides the Face of one of them in a Looking Glaſs, the reſt are handling Jewels, *&c.* all in very agreeable Poſtures, and his very beſt Colouring: This, as well as the *Lodovico Caracci* and *Albano*, are on Marble.

4 | *Lorenzo Garbieri*, the Virgin with *Chriſt* on her Knee, he is holding St. *John* by the Hand; this is he who *Lodovico Caracci* call'd Nephew, it is on a Board.

3 | *Barbieri da Cento*, *(Guercino)* the Virgin teaching *Chriſt* to read: It did belong

long to King *Charles* the Firſt, and was ſold into *France*: There was a Copy made of this by old *Remi*.

After theſe five Schools, I ſhall mention the only Picture here, that is not by an *Italian* born, to ſhow that even in *Italy* they reckon another School the Chief, of which they eſteem equal to many of the beſt *Italian* Painters: Under the ſixth School they comprehend all the good Painters of other Nations, as a pretty many at *Wilton*, and here *Rubens*.

4 | *Rubens*. In the Catalogue of my Lord *Arundel* it is ſaid, that he deſired *Rubens* to paint for him a fine finiſh'd Cloſet Picture; it is on an old *Flemiſh* Board moſt beautifully Colour'd: There is a Group at Bottom of Nine Angels all in different Poſtures, as raiſing the Cloud under the Virgin *Mary*, it is call'd her Aſ-

ſump-

ſumption; there are ſeveral pretty Cherubin's Heads at the Side and at the Top, it ſo much pleas'd *Rubens* that he ſaid he would make a great Picture after it, which he did at a Church in a Convent at *Antwerp*, where he has added Apoſtles, as big as the Life: At the Bottom it is grav'd by *Bolſwert*.

The reſt belong to the Five Schools, Writers mention all as under ſome of the Schools, of the Place tho' not of the Perſon; as thoſe before are *Venetian*, *Florentine* or *Roman*, yet not Followers of *Titian Raphel*, or *Buonorotti*, and ſome ſtudied more than one School; and others ſhould be diſtinguiſh'd as *Manneriſts*, ſuch as *Gioſepino*, *Caravaggio*, *Spagnuoletto*; and at *Wilton Salvator Roſa*, *Caſtiglione*, and *Luca Congiagio*, equal to the beſt; all the reſt therefore follow according to their Big-

Bigneſs, as the firſt here and the reſt a *Wilton*.

3 | *Lelio de Nouelara*, many Figures of naked Boys, in fine Poſtures, the leſſer Number defends the Tower of Virtue from the reſt who attack it by ſhooting and ſcaling Ladders, *Epiſcope* has grav'd this.

3 | *Saſſo Ferati*, the Virgin, the Vail is painted with *Ultra Marine*, which makes a moſt beautiful *Claro oſcuro*. *Maria di Fiori* painted the Flowers round the Virgin.

4 —— *Taddeo Zuchero*, the three Kings coming to *Chriſt*, Horſes appear at a Diſtance with a great Spirit.

4 | *Valerio Caſtelli*, *Chriſt* from the Croſs, many Figures with Angels in the Clouds, a very free manner, the Lights from the ſolemn Shades are very lively.

4 | *Andrea Salaino*, Scholar of *Leonardo da Vinci*, his Pictures are in *Italy* often taken for *Leonardo da Vinci*, *Christ* kissing St. *John*, different from the Picture of *Leonardo da Vinci* at *Hampton Court*, that having the Bellies of the Boys turn'd outermost.

4 —— *Giosseppe d' Arpino (Giosseppino)* the Conversion of St. *Paul*, where the Soldiers are in Amaze after the Fright by the Light is over.

4 —— *Comillo Procaccini*, the Virgin with Christ in her Lap on an Ass, and *Joseph* walking before, it is the Return out of *Egypt*; this is of his last and best Manner, when he studied the Colouring of *Baroccio*.

4 —— *Bonifazio Bembi*, *Judith* cutting off *Holifernes*'s Head under a fine Canopy, his Army has a Multitude of fine Figures about *Bethulia* where his Army was, there are larger Figures of Soldiers asleep, all beau-

beautifully colour'd with a very free Pencil; he was Maſter to old *Giacomo Baſſano*.

4 | *Andrea del Sarto*, *Chriſt* ſinking under the Croſs, with a Countenance repreſenting a Divine Reſignation; he has a red Garment, the Lights and Shadows of which are wonderfully ſuited to the Solemnity of the Perſon, as well as the Rocks, amongſt which is repreſented as a Piece of Devotion, it is on Board.

4 | *Ventura Salembeni*. The Deſcent of the Holy Ghoſt; there are many Figures of his beſt Manner.

4 | *Sofonisba Anguiſciola* 1587, is on the Picture, an old Board; the Virgin with Chriſt on her Knee putting a Ring on *St. Catharine*'s Finger; old *Joſeph* and *Elizabeth* are looking on, moſt finely deſign'd and colour'd.

4 —— *Batista Moantoaon*, Solomon's Judgment concerning the Child; it has many Figures very finely expres's'd.

4 —— *Flaminio Torri*, the rash Vow of *Jeptha*, seven Figures, three of them are Women dancing to meet him, the foremost is his Daughter.

4 —— *Andrea Camassei*, a Disciple of *Domenichino*, *Venus* dressing by the three Graces, one holds a looking Glass.

4 —— *Alessandro Turco Veronese*, called also *Orbetto*, ten Figures, *Venus* leading *Cupid*, with the three Graces following, to see *Vulcan*, with four others forging Arrow Heads for *Cupid*; *Vulcan* because he was lame is resting one Knee upon a Wooden Leg; fine Drawing & beautiful Colouring.

4 | *Cantarini*, call'd *Pezarese* from the Place, the Virgin holding *Christ* in her Lap, *St. John* has led a Lamb to him, *Christ* is looking at an Angel below on the Ground gathering Flowers; old *Joseph* is higher up with an Ass by him.

Greek Paintg. 73. Waterlor. 78. Gonsales. Tb: Primaticcio. 83. Paintgs belong g. to Ch. I. 84. Tecchino g. Dimin. of Francesco. Tb: Mich. Ang. Delle Battaglie. 84. Girol. Mazzola. 86. Dke. Cosmo de Med. at Wilton. 89. P. Veronese. 91. red Clay. 95. Fr. Barocci. 96. Rondani. Schidone. 98. Bernard. Gatti. Tb: Lorenzo Garbieri. 102. Andr. Salaino 106. Cam. Procaccino. 106.

6 Schools of Paintgs 59 — Correggio. 59 — Holbein Drawings. 61. Paintg. in Oil. 62 — Franc. Flores. 65. Otho Venius 66. Poelenburch. 67. Wateque. Tb: Vandeuvorste. 69. Isenbach. 70. Alex. Johnston. Tb:

F I N I S.

Spec. Christ. Le Blon. 71. Printg. of Pict. Tb: Weaving Tapestry. 72. Bramb. Dolson. 1X. Paintings in England. XIV. Late E. of Pemb. did not increase ye numb^r of his Paintings. 3. Painting of K. II. 4. Palace of ye Vatican 5. 6. Brass Statue at Oxf^d 9. Bartolomeo Murillo. 20. Pellegrini. Tb: Ribera go Spag. riale. 22. Pozzo. 23. Procaccino. 37. a Rom^n Charity. 39. Guido Lombardo. 40. Rembrandt. Tb: Giovanini. 43. Polidoro. 44. Picture at Blenheim. 44. Matt. Ins. 46. Giov: Bellini, And: Mantegna. Tb: Benuenuto. 51. Benedetto Castiglione.

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